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### FUNERAL DECORATION.

THE outward exhibition of grief for the death of General Grant was more widespread than anything of the kind since Lincoln's murder. This exhibition chiefly assumed the form of mourning decorations on house fronts and in shop windows, and while some of these decorations were lacking in everything but the barest significance, others were marked by excellent taste in arrangement and choice of material. There is a certain pathos in the cheap and simple strip of crape or muslin that hangs before the poor man's door, but there is no sound reason why certain wealthy firms and wealthy families should have decorated their offices and their houses in the way they did.

The discrepancy between a hundred thousand dollars' worth of house front and a pennyworth

that the opposite edge hung "a little full" as dressmakers phrase it. Every breath of wind that stirred sent graceful undulation rolling along this strip from one end of the building to the other. Over the doorway in the center was a stand of arms and flags, and hanging against black panels on either side was a pair of cavalry sabres, crossed.

Among the many attractively arranged buildings we have selected a few for reproduction, as examples of the work done, and as indicating the possibilities of this character of decoration.

Lord & Taylor's building was heavily draped below the first story along its entire Broadway front, culminating in the magnificent window at the corner. This window contained a bed of white flowers, with border and star in the center composed of a delicate blue flower. Over it was hung an eagle sustaining in its beak a fine photograph of General Grant. Ropes of twisted black and white material were festooned gracefully and appropriately. The background was an arrangement of black and white, while the columns were covered with the same material. The very deep cornice of black surmounting the window formed a sombre relief that threw the window out strongly.

The upper part of the city naturally made the most profuse display, the difference, however, being merely in point of numbers over the down town buildings. The Weber Piano warerooms on Fifth Avenue presented a very tasteful appearance, a heavy hanging of black falling below the windows of the second floor and capping the windows of the store beneath which, in their turn, were partially concealed behind curtains of black. The lower portion of these windows meeting the sidewalks were covered with material gathered from a central rosette, forming tasteful folds in each direction.

The greater number of the theatres utilized their vast expanse of frontage in showing the artistic conceptions of their decorators, and the most prominent was Wallack's, on upper Broadway. The balcony over the entrance afforded an excellent opportunity for display, which was taken advantage of to the fullest. A series of short festoons marked the upper edge of the balustrade, broken in the center by a projecting framework bearing the initials U. S. G. A lower succession of festoons, each marked off by a hanging ribbon, suggestive of the badge of an army corps, rested upon the black and white supporting pillars, these latter in their turn rising from bases in mourning garb.

Coincidences, when they occur upon occasions such as this we are considering, are especially noticed and remembered. One that was certainly worthy of being preserved was noted at the

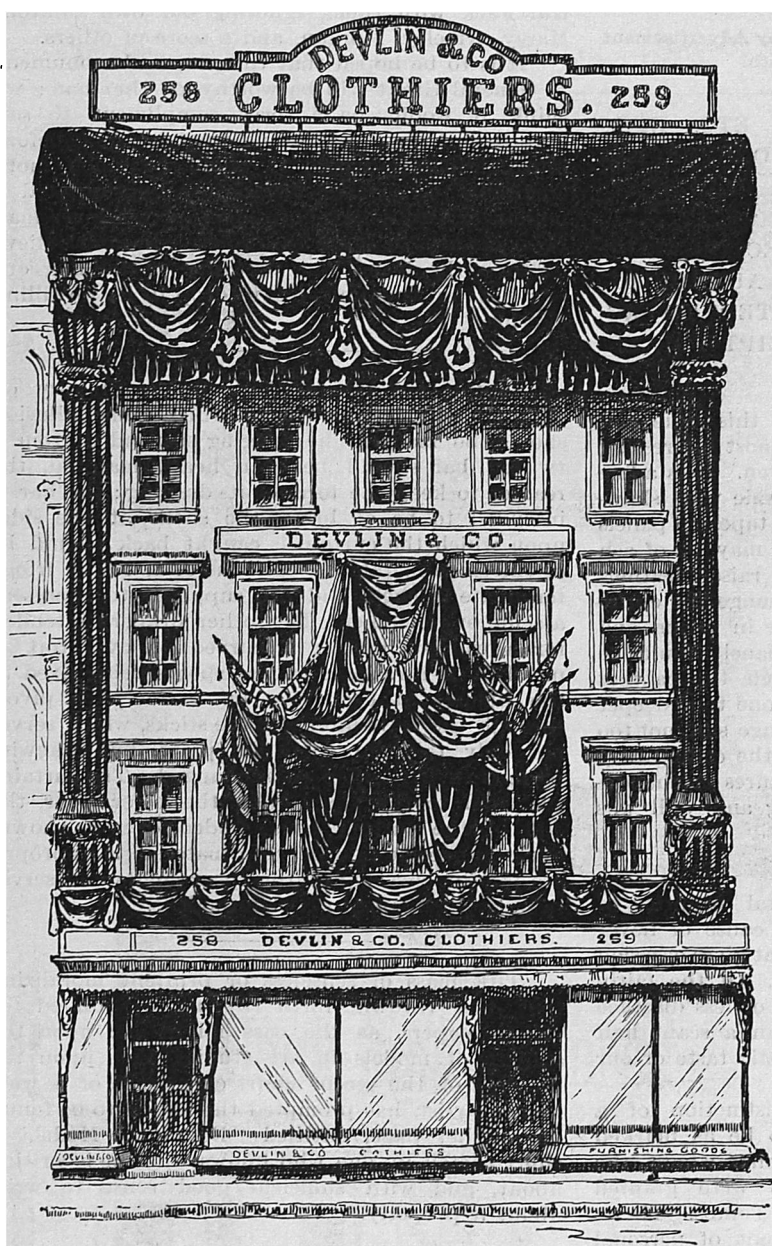
building of H. M. Johnston, on Water Street, where an enormous butterfly alighted upon the portrait and afterward upon the letter G above, fluttering between the two for several hours, making no effort to take its flight elsewhere. No more appropriate symbol could be found than the butterfly, typical of the soul. The drapery upon this building extended from the roof, where a cornice rested, consisting of three large scollops, down to the very ground floor. The windows were covered, excepting for a diamond-shaped opening in the center, and between each story was a panel bearing an appropriate inscription or the date of birth or death. An excellent portrait of General Grant, a stand of colors and a massive shield bearing a white G were prominent features in the decoration.

The New York Life Insurance Company has a building well adapted to decorations: it is constructed upon a

thoroughly large plan, and when every part of it is covered with graceful hangings, as was the case during the Grant ceremonies, the effect is pleasing in the extreme. The material was merely hung in immense folds, permitting the wind to gather in beneath them, swelling them out and giving the entire edifice a peculiar and rich appearance. The lower stories were fairly swathed in black, even the majestic marble pillars at the door having changed their color, and to relieve it all a beautiful drapery of American flags over the entrance. The entire front was so appropriately and tastefully handled that Capt. Thomas Miller, the custodian of the building, who did the work, has every reason to be proud of the results.

That part of Broadway immediately facing the City Hall Park, attained a prominence greater than fell to the lot of blocks further up-town, for the reason that the crowd gathered about this point, and it being the starting place for the funeral procession, attention was very generally directed toward it. No more beautifully and suitably draped business house could have been selected as a representative of the down-town sentiment than that of Devlin & Co., at the corner of Broadway and Warren Street. Since 1852 that corner has been familiar to every New Yorker and never did it present a more attractive appearance. A solid, massive band of black concealed the roof line and formed an annex to the frame work of careful and delicate drapery that encompassed the entire structure as it would a picture. The side columns were thoroughly concealed by the cloth, and a most difficult undertaking was it, too, for every chiseling upon the marble was retained in the covering, which set closely into it. This frame enclosed an arrangement of flags that it is rather difficult to describe, and can be better appreciated and studied from the illustration given here.

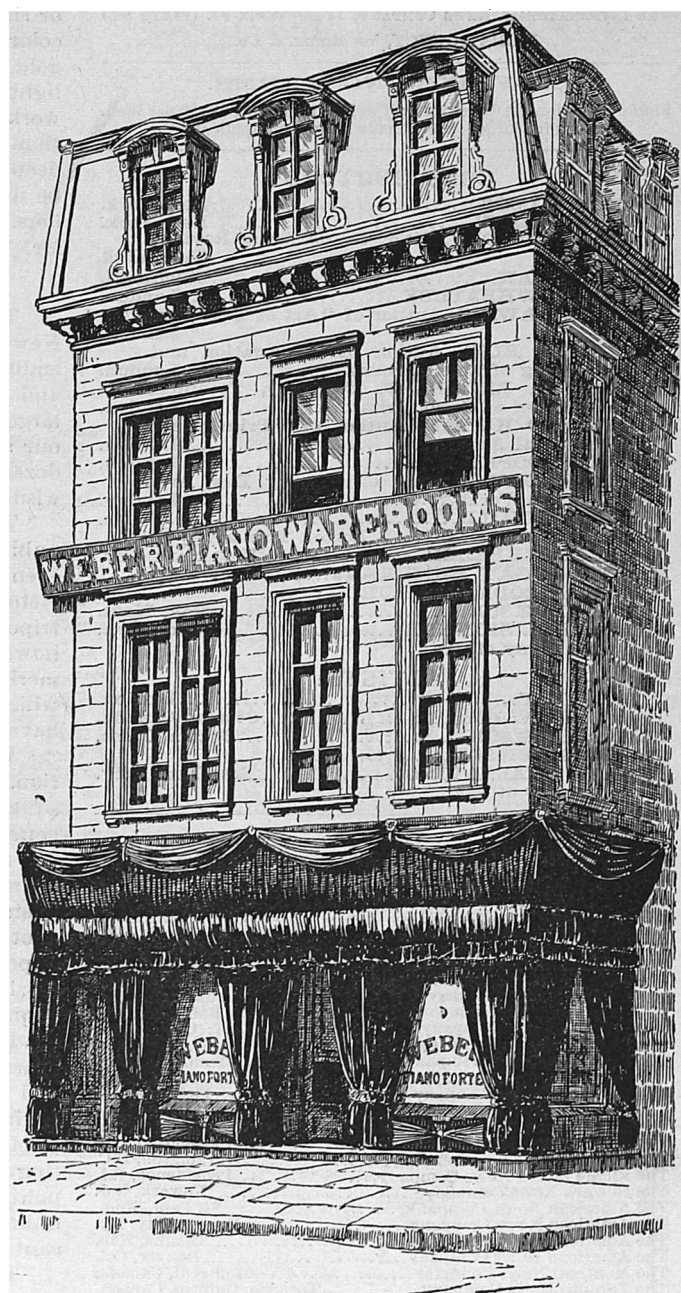
The Phenix Fire Insurance Company, whose office is in the corner rooms of the Western Union Telegraph Building at Broadway and Dey Street, showed a decoration that was exceedingly rich and correspondingly chaste; it was, in fact, one of the most noticeable in that section of the city. A perfectly plain piece of material was drawn smoothly over the stone slabs between each window and crossed diagonally by narrow bands gathered into delicate folds. Black awnings shielded the windows and a curtain of black hung from above, kept in place by heavy balls at frequent intervals, these weights entered very



DEVLIN & CO.'S BUILDING, BROADWAY AND WARREN STREET.

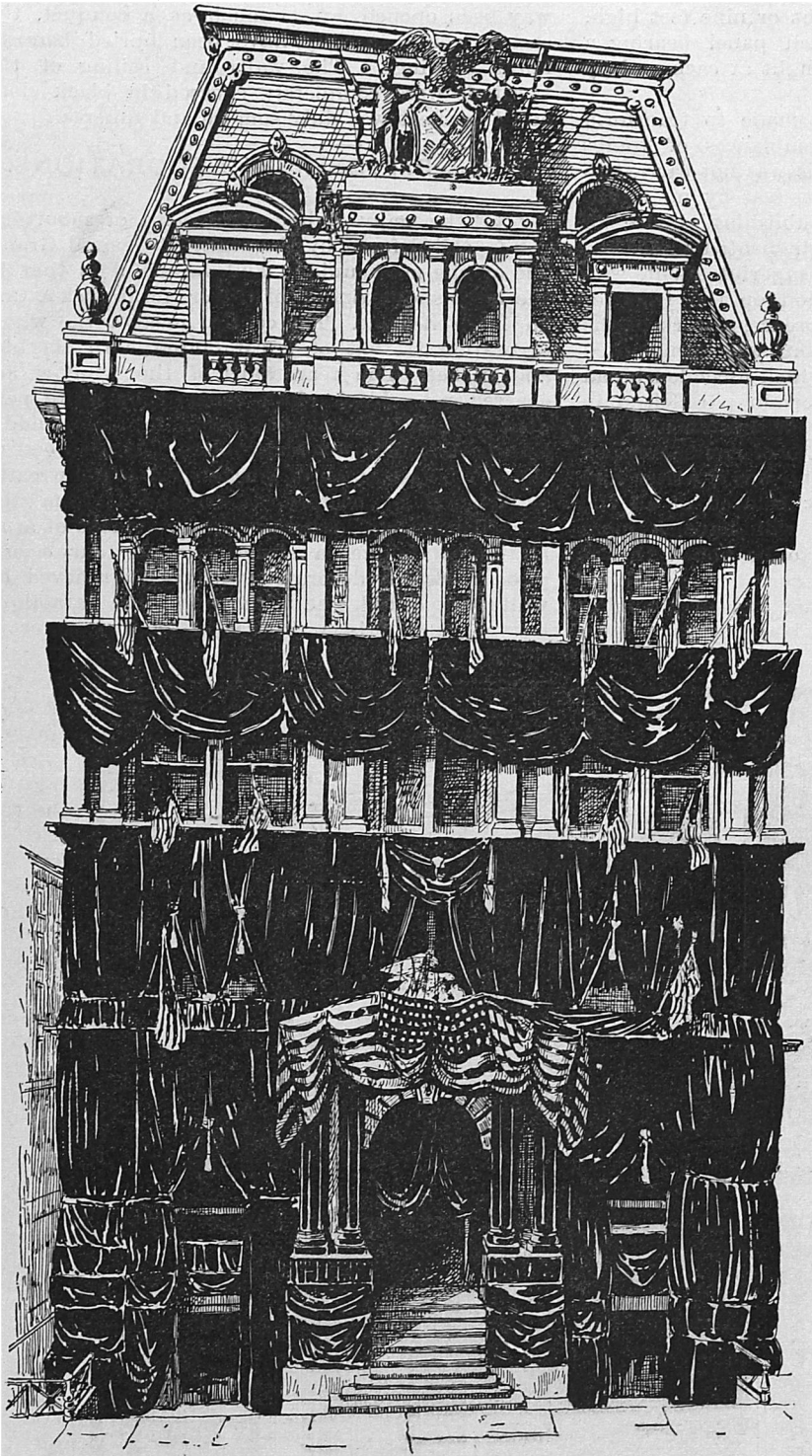
of crape is so glaring that the person who is responsible for it must be set down as one wholly devoid of taste. Far better have no decoration at all, than one that is merely a parody on what all may see would be a fitting and commensurate display of mourning emblems. But it is not in mere extent and costliness that appropriateness consists.

Some of the most expressive designs exhibited in New York were the simplest, and some of the most costly were the least artistic. There was one jeweler's window that had been boxed in with black cloth, and in the center of it was a broken column rising from a pedestal of two steps. The American flag had been carelessly thrown across the top of the shaft, and a sword and wreath of laurel had been laid upon the steps. The design expressed more than acres of black drapery. An insurance company down town draped the balcony of its office with black, and appended to the lower edge of it a strip of broadcloth a yard in width. At its upper edge, where it was nailed to the balcony floor, this strip was slightly plaited so

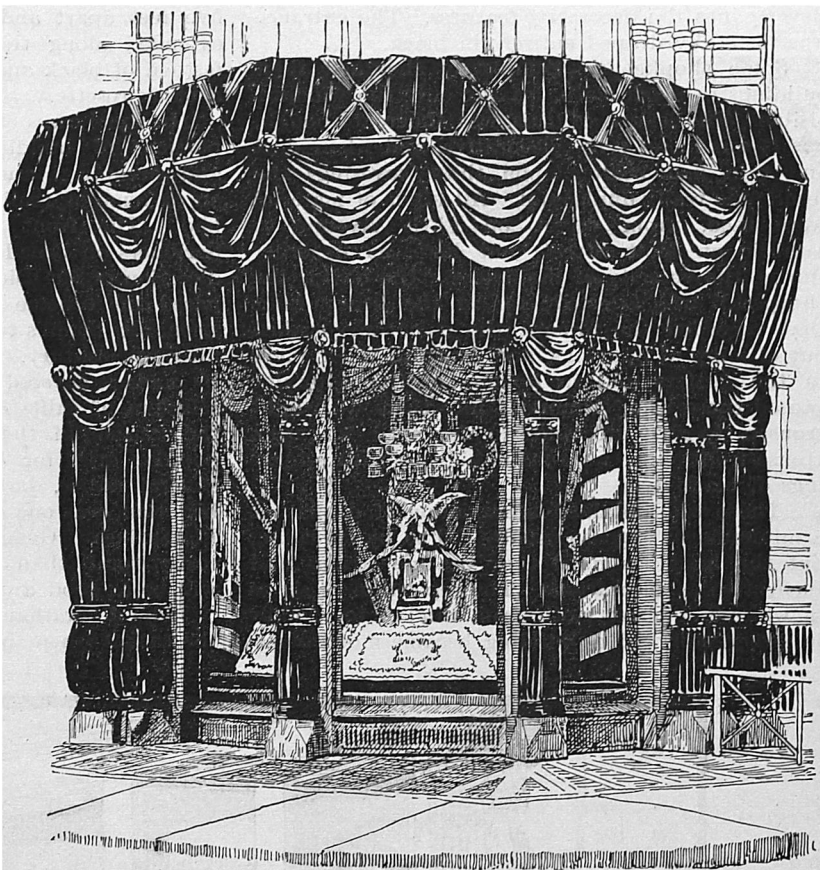


WEBER PIANO WAREROOMS, FIFTH AVENUE AND SIXTEENTH STREET.

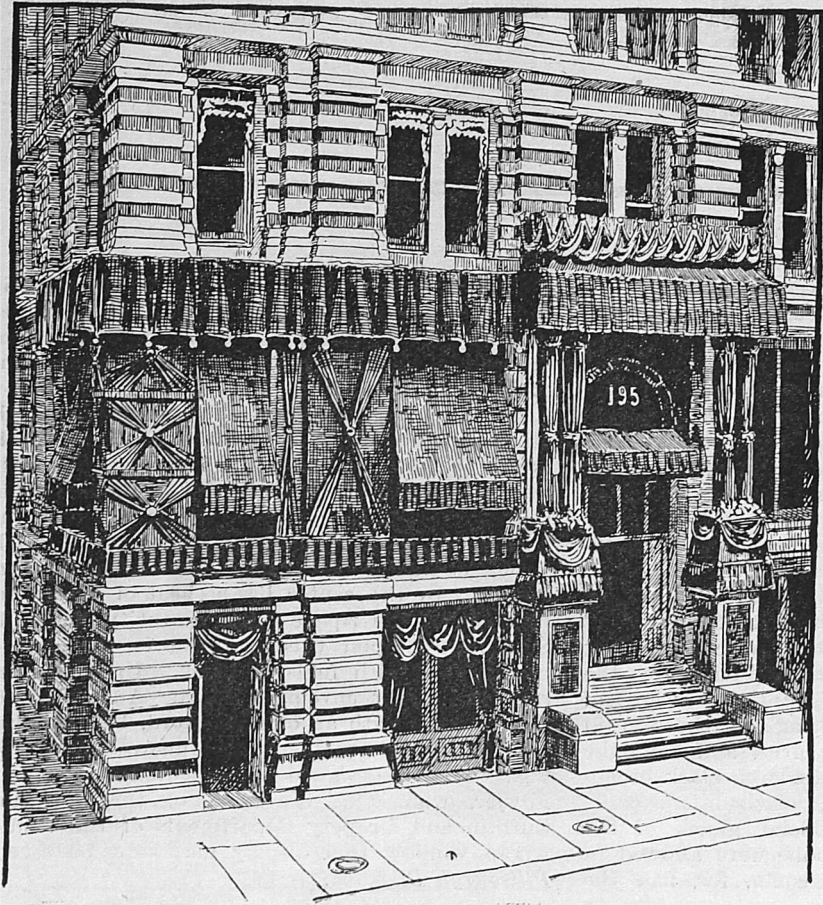




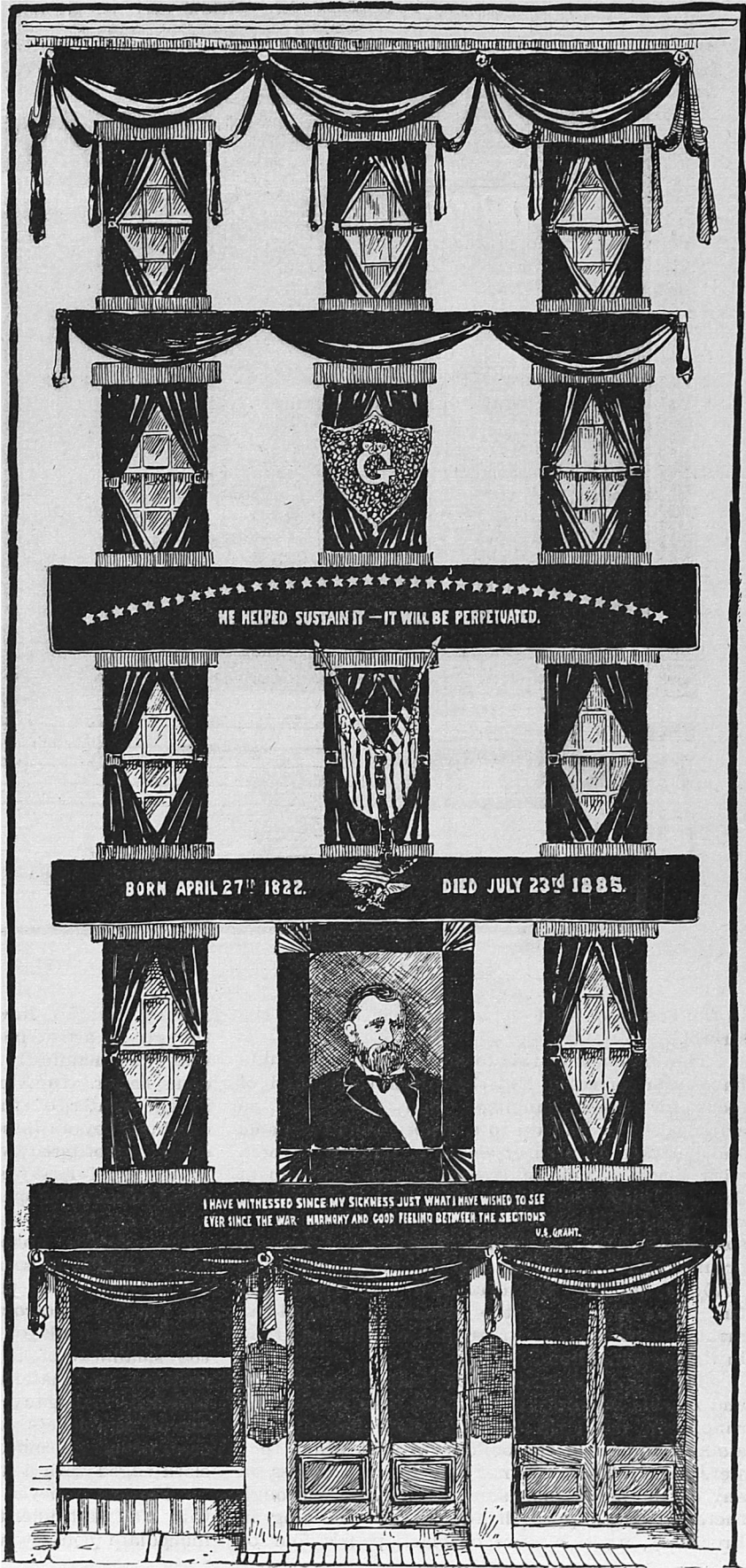
NEW YORK LIFE INSURANCE COMPANY BUILDING, BROADWAY AND LEONARD STREET.



LORD & TAYLOR'S WINDOW, BROALWAY AND TWENTIETH STREET.



PHENIX FIRE INSURANCE COMPANY'S OFFICE, BROADWAY AND DEY STREET.



DRY KALSUMINE AND FRESCO PAINT WORKS OF H. M. JOHNSTON, 206 WATER STREET.



cleverly into the decorative features. The entrance was tastefully draped entirely in black.

Some shopkeepers completely sheathed their buildings in black cloth, leaving only the windows visible. The effect of this was funereal enough, but it was in no sense decorative, and when dust and rain had beaten upon those coverings the result was really unpleasant. All kinds of material were used, from velvet on Fifth Avenue to cambric on Mott Street, but here, as in other things, the veracity of the axiom, "the best is the cheapest," was attested; for in the heavy rains that preceded the funeral the color was soaked out of miles of hangings, and greenish-black pools in the gutters and in hollows of the sidewalks caused those who "slumped" into them with light trousers to give utterance to depraved language. House fronts, too, were made hideous with streakings of black dye.

Those who obtained a maximum of display at a minimum of expense usually did so by spreading out the hangings until they became stringy and ineffective as decorations. The repetition of strips of white and black cloth from window to window in every story of a building became monotonous

five feet apart and some eight or nine feet high, extended along the front, each panel bearing a festoon of black and white caught at each end by a black rosette.

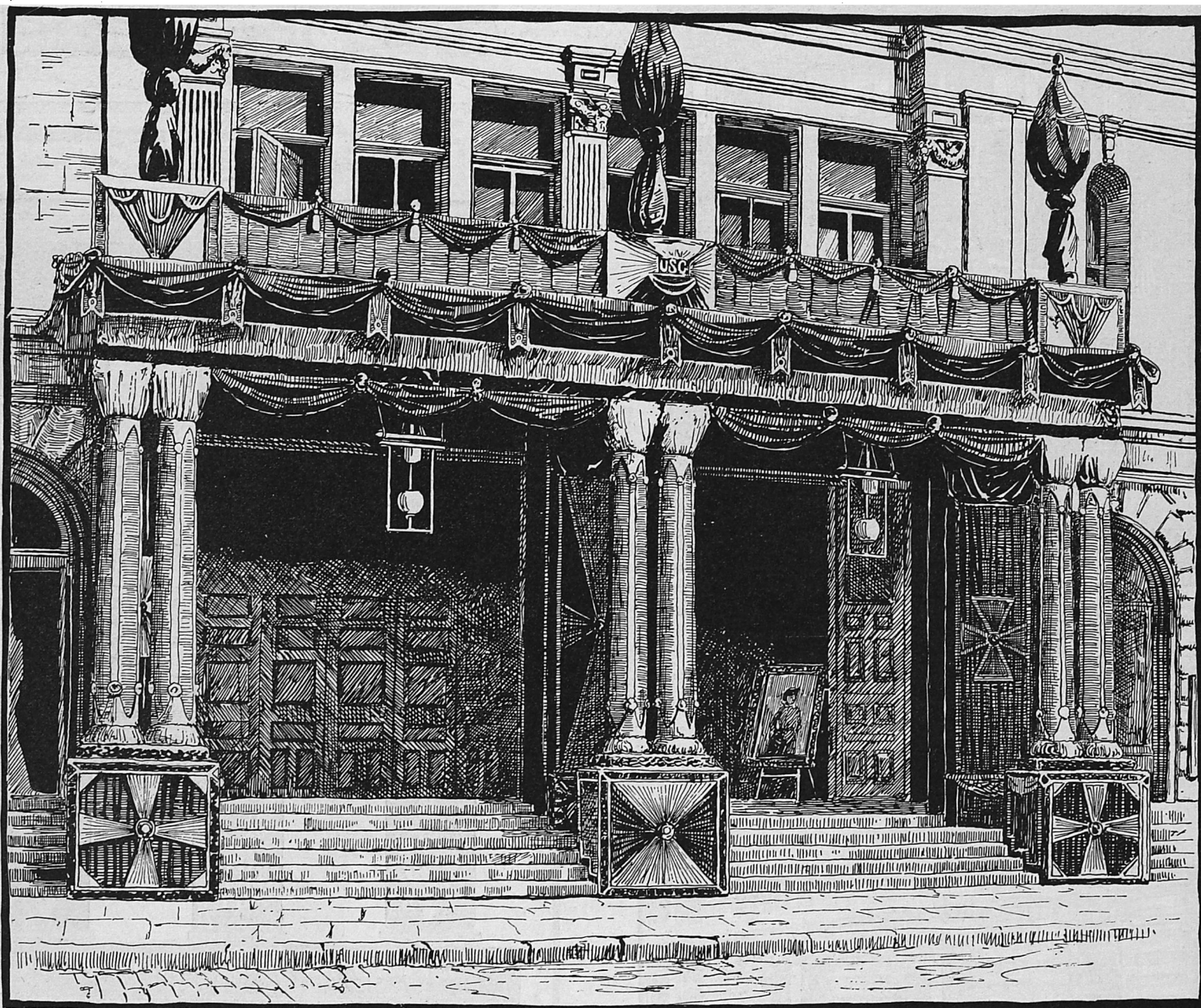
In some cases efforts were made to transform portions of buildings into semblances of tombs and sarcophagi, and where this was not carried to an extreme of realism the effect was by no means bad. The front of the publishing house of Scribners on Broadway was ornamented under the direction of Mr. Dingman, its superintendent, who based the scheme of decoration on the front of Leonardo Bruni's tomb, at Florence, a work of the fifteenth century. The building was surmounted by a black covered gable to which ascended broad pilasters of sable cloth. A certain parallelism in the occasion of the mourning decoration and the popular grief for Bruni's death of course escaped general notice, but Bruni, who was a writer and historian, was one of the most beloved of all the Florentines. General Grant will have a more costly tomb than his; it is to be hoped that it will be as good a one.

The decorations surrounding and overhanging the casket when the General's body lay in state in

way been opened by so much as a bouquet, the casket would speedily have been buried beneath floral offerings. The walls and ceiling of the vestibule were completely encased in black cloth and the effect was duly sombre and funereal.

#### SOME PITTSBURGH DECORATIONS.

OF the many public expressions of mourning called forth by the death of General Grant, one of the most unique and beautiful is that in the large show window of Oliver McClintock & Co., on Fifth Avenue. The central idea of the whole decoration is that of a catafalque, with its bier and casket. The rear walls of the window are covered with black cloth, relieved by white pendant draperies, caught back in the middle (Newport fashion) by black bows. At each end of the window is a stack of muskets. A laurel wreath, emblematic of victory, is suspended from the crossed bayonets. Between the two stacks of arms is the catafalque, a structure with four corner posts gracefully decorated with black relieved by white draperies. The tester-top of the catafalque has a characteristic decoration at the center of



WALLACK'S THEATRE, BROADWAY AND THIRTIETH STREET.

in the course of half an hour's walk through the streets.

The looseness of this form of decoration would have been corrected had there been some kind of focus for these hangings: had they been so arranged as to lead up to a draped shield, a panel and portrait, an arch or alcove or balcony covered with black, a pair of crossed swords, a group of flags, or any other thing that was striking and appropriate. Strips of cloth as hangings have a somewhat cheap look unless they are well massed, or unless they have long and graceful curves. The *Tribune* building was decorated with them, but the great height of the structure afforded an arrangement of these strips that was almost grand in its sweeping lines.

The hard effect of black festoons on granite and marble buildings could have been relieved by running a flat strip of black cloth behind them along that part of the building against which they were hung. This was not attempted, however, in any of the decorations seen by the writer, though there was an approach to it on a building in Broadway, where a series of black panels four or

Albany and in New York were not untasteful, though an artist, had one been selected for work that was manifestly in his province, would have done better. In Albany the casket was deposited in the center of the Senate vestibule and was overhung by an imposing canopy of black broadcloth, upholstered within and decorated without by a row of heavy silver stars. Had this canopy stood in an open space it would have been seen to advantage, but it was placed between four heavy stone columns, upholding the roof, and from no point could it be seen in its entirety.

In New York the catafalque assumed almost the form of a narrow, old-fashioned "four poster," as the bedsteads of last century were called, but the smallness of it was partially offset by the richness of material. The uprights were of polished mahogany, terminating at the top in carved semblances of funeral urns, and from the cross beams depended heavy folds of black broadcloth edged with a deep fringe of chenille.

Flowers relieved the artificial gloom of the City Hall vestibule, though none were allowed in immediate contact with the coffin, for, had the

each side, consisting of a group of furled flags supported on an American shield. The most expressive and beautiful feature of the whole decoration, however, is the central structure canopied by the catafalque. This is composed, first, of three bases or platforms, each narrowing on the other and forming steps. On the front face of the upper platform and in white letters are the Latin words: "*Salvator Patrie*" ("The Savior of his Country.") At each corner stands a small vase filled with green boughs of oak, typical of the strong character and "heart of oak" of the dead soldier. In the center lies a sheaf of wheat, emblematic of the ripeness and maturity of his life. Surmounted upon this platform is the dais or bier, draped with folds of black. Upon this dais rests the casket enveloped in the American flag, and crowned with an officer's sword, belt and hat.

This artistic and striking funereal decoration was, we learn, designed and executed by Mr. A. B. Fowler, who is at the head of the Furniture, Curtain and Drapery Departments of the firm in whose window this display may now be seen.—*Pittsburgh Dispatch*.